



jeff beck truth



SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

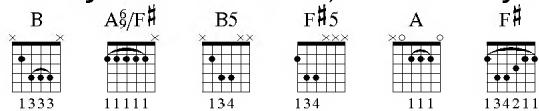
I AIN'T SUPERSTITIOUS

from Jeff Beck - *The Best of Beck*

Shapes of Things

Words and Music by Paul Samwell-Smith, James McCarty and Keith Relf

Gtr. 2: Open G7 tuning:
(low to high) B \downarrow -D \downarrow -G \downarrow -D \downarrow -F \downarrow -B \downarrow



Intro

Moderately slow ♩ = 85

Chords: A, Amaj7/G#, A6/F#, A/E

Gtr. 2 (dist.)

Gtr. 1 (slight dist.)

mp slight P.M.

TAB

Verse

Chords: B, A/B, B

(Rod Stewart) 1. Shapes _____ of things be - fore _____ my eyes _____ just

Gtr. 2

Gtr. 3 (dist.)

Gtr. 1

TAB

© 1966 (Renewed) B. FELDMAN & CO. LTD. and BEECHWOOD MUSIC CORP.

Rights for the U.S. and Canada Assigned to UNART MUSIC CORP.

Rights Assigned to EMI CATALOGUE PARTNERSHIP

All Rights in the U.S. and Canada Controlled and Administered by EMI UNART CATALOG INC. and BEECHWOOD MUSIC CORP.

Exclusive Print Rights for EMI UNART CATALOG INC. Administered by ALFRED MUSIC PUBLISHING CO., INC.

All Rights Reserved Used by Permission

A/B B A/B

in my lone - ly frame, my eyes just hurt my

(14) 17 16 17 16 17 16 4 4 6 4 6 (6) 4 6 4 6 (6) 7 9 7 6 8 7 9

*hold bend

*Hold bend while performing hammer-on/pull-off sequence.

p *mf* let ring

3 3 3 3 4 4 4 4 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2

2 4 2 2

B A/B

brain. Will time make men more

4 6 4 6 (6) 4 6 4 6 (6) (6) (6)

p *mf*

15 15 16 16 16 (16) 14 (14) (14)

4 4 4 4 4 4 4 4 2

2 2

Gtrs. 2 & 3 tacet
A

Amaj7/G# A6/F# A/E

sane?

Gtr. 1

slight P.M.

Chorus

E5 N.C. D5 N.C. E5 N.C. D

Come to - mor - row, _____ will I be old - er? _____ Come to - mor - row, _____

Gtr. 3

grad. bend 1 1/2 1

10/14 10/14

Gtr. 1

N.C. E N.C. D N.C.

may I be a sol - dier? — Now, lis - ten: Come to - mor - row, _____ May-be I'm old - er _____

grad. bend 1 1/2

10/13 10/14

Gtr. 2 tacet
 A/B

Gtr. 3

A

Amaj7/G#

Gtr. 1

slight P.M.

Musical score for guitar, measures 11-24. Treble clef, key of D major. Measure 11: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 12: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 13: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 14: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 15: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 16: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 17: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 18: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 19: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 20: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 21: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 22: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 23: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 24: quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Fingering: 10, 7, 9, 7, 9, 1 1/2, 1/2, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1. Dynamics: slight P.M.

Guitar Solo

B5
Rhy. Fig. 2

F#5

Gtr. 1

Gtr. 2

mf

p

12

(12)

15

Gtr. 3

1

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

1 1/2

6

6

6

6

6

6

6

6

6

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
B5

(15)

(15)

19

(19)

1 1/2

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

3

3

3/4

1

3/4

1

6

6

6

6

*F#m/A

B5

15

(15)

12

let ring - - - -

4

4

4

4

6

4

4

6

4

4

6

4

4

6

4

4

6

*Bass plays A.

*A δ *Sva* B

21 19 24 (24) 28

**Hypothetical fret locations

7 7 7 9 7 9 7 9 7 9 7

*Chord symbols reflect overall harmony, next 10 meas

Sva A δ

(28) (28) 26 19

9 7 9 7 9 7 9 7 9 7 9 7

B A δ

Sva

24 24

9 7 9 7 9 7 9 7 9 7 9 7

Free time

A

Gtr 1

F#

(cont in notation)

Lis - ten to this:

pp < *f*

steady gliss

grad bend

1 2

(9)

1 2

rake | P.M.

2

Verse

Tempo 1

3. Here with - in my lone - ly frame, my

A/B

B

Gtr 2

loco

mf

4 10 16 16 16 16

4 10 16 16 16 16

Gtr 3

let ring

let ring

let ring

Gtr 1

B7 F#7

(Rod Stewart) 1. O - va here. Let me

grad bend P S string noise

Verse F#7

love you, ba - by. You're driv - in' my poor heart cra - zy.

tr~~~~~ P.M. 1 tr~~~~~

B7

Let me love you, ba - by. You're

F#7

driv - in' my poor heart cra - zy.

C#7 B7

When I'm with you, wom - an, my whole life seems so ha -

F#7

- zy. 2. Ah, don't you know that

F#7

B7

F#7

C#7

Musical score for the song "No, I know, I know, I know." The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a complex arrangement with many accidentals and a large number of notes, including a prominent F#7 chord. The vocal line is simple, with the lyrics "No, I know, I know, I know." and "Oo ee, ba - by, you". The score is divided into two systems, each with a guitar staff and a vocal staff.

The musical score consists of two systems, each with three measures.

- System 1:**
 - Measure 1:** Treble clef, key signature of F# (F#7). Notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fret numbers below: (17) 17 17, 17 14, 17 16, 15.
 - Measure 2:** Treble clef, key signature of C# (C#7). Notes: B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fret numbers below: (15), (15), (15), 16, 14 16, 1.
 - Measure 3:** Treble clef, key signature of C# (C#7). Notes: B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Fret numbers below: 16 14 14, 16 14, 16 16 16.
- System 2:**
 - Measure 1:** Treble clef, key signature of F#. Notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Symbols below: 2 2, 4 2, 2 2, (2) 4 5 4 2, 3 2 2.
 - Measure 2:** Treble clef, key signature of F#. Notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Symbols below: (2) 4 13 13, 4 4.
 - Measure 3:** Treble clef, key signature of F#. Notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Symbols below: 4 4 X 4, 4 4 X 4, 4 4 2 0.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and drums. The guitar part is in the key of D major (indicated by two sharps) and features a complex arrangement of chords and melodic lines. The piano part provides harmonic support with chords and a melodic line. The drum part includes a bass line and a snare line. The score is divided into two systems, each with a key signature change from D major to F# major (indicated by three sharps). The guitar part includes a solo section in the second system. The piano part includes a section with a key signature change to F# major. The drum part includes a section with a key signature change to F# major. The score is written in a standard musical notation style, with a common time signature of 4/4.

The musical score is written for guitar, vocal, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The piece is divided into a 'Verse' section and a 'Chorus' section.

Verse: The guitar part begins with a C# chord, followed by an F#7 chord. The vocal line starts with the lyrics "3. Ba - by, when you walk, you shake like a wil - low tree." The bass line provides a steady accompaniment with a repeating eighth-note pattern.

Chorus: The guitar part features a complex, fast-paced melody with many beamed sixteenth notes. The vocal line continues with the lyrics "Ba - by, when you walk, you shake like a wil - low tree." The bass line continues with a steady accompaniment, featuring a repeating eighth-note pattern.

F#7 C#7

Let me love you, ba - by. Oh, you

13 (13) 11 13 12 (12) (12) (12) (12) (12)

F#7

let me love you. What you got.

PM - - 1 (12) (12) (12) 13 10 14 12 10 14 12 12 12 12 11 2 4

Let me love you, ba - by. Love

4 (4) 2 4 8 11 9 (9) 11 9 9 9 9 11 9 9 9 9 11

B7

you, ba - by. An - y old way you choose it.

let ring

PM

PM

(9)

9 10 9 10 9 10 9 10 9 10 9

11 11 11 11 8 2

F#7 C#7

I don't mind which time you call me. Ah, ah,

PM

PM

PM

let ring

9 10 12 11 11 0 0 0 0 4 4 5

2 2 9 9 11 8 8 8 4 9 11 6 5 4 0 0 5 5

B7 F#7

yeah. You're driv - in' my poor heart

let ring

0 0 2 2 2 2 4 7 7 5 4 4 3 2

3 2 2 4 4 2 4 2 4 2 4 2 4 2 4 2 2 2

cra - zy. Let me love you, ba - by.

w out slide

Love you, ba - by.

Ear - ly in the morn - in' time, ah,

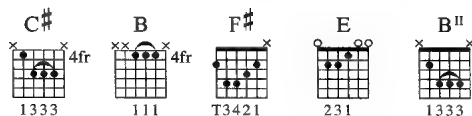
B7

PS 1 1 4

steady gliss

(Walk Me Out in The) Morning Dew

Words and Music by Bonnie Dobson and Tim Rose



Intro
Moderately ♩ = 108

(Bagpipe) 7 sec.

*C#5

**Gtrs. 1 & 2

mf w/ bar

TAB

2 4 4 (4) 11 11 (11) 9 9 11

*Chord symbols reflect overall harmony.

**Gtr. 1 (slight dist.); Gtr. 2 (dist.): w/ wah-wah & delay. Set vol. knob at 1/2 volume.
Composite arrangement

let ring -----

w/ bar

1/2

w/ bar w/ bar

2 4 4 5 4 (5) 4 4 6 (6)

Verse

C# B F# C#

Rod Stewart: 1. Walk me out in the morn - in' dew, my hon-ey.

Gtr. 2

mp

2

Gtr. 1

6 6 4 4 6 6 6 6

B

F#

C#

Please walk me out in the morn-in' dew, some time.

F#

E

B

C#

Can't walk you out in no morn-in' dew, I'm sor-ry, I'm sor-ry.

let ring -----

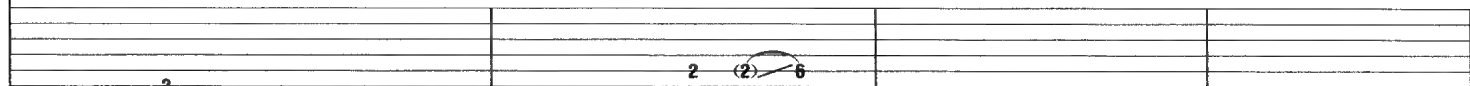
mf

F#

E

B

C#



Verse

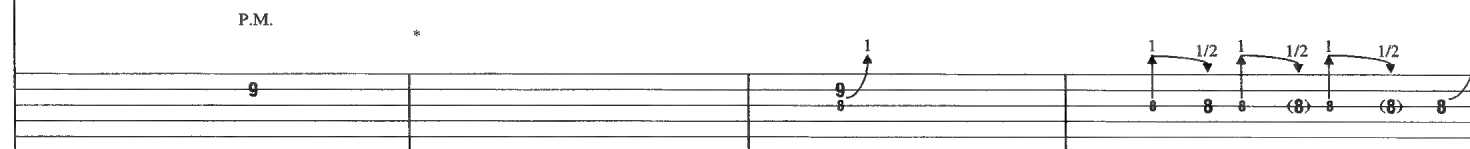
Gtr. 1 tacet

C#

B

F#

C#



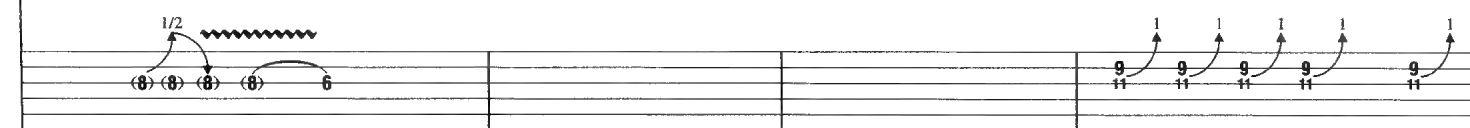
†Played slightly ahead of the beat.

*Increase vol. knob to 3/4 volume.

B

F#

C#



F# E B C#

You did - n't hear ___ no ___ young ___ man cry - in'.

P.M. -----

F# E B C# B C#

You ___ did not ___ hear ___ no ___ young man ___ cry - in'.

* *mp* Harm. ** *mf* *** *f*

*Decrease vol. knob to 1/4 volume. **Increase vol. knob to 3/4 volume. ***Vol. swell to full volume.

Chorus

C#
Rhy. Fig. 1

Gtr. 1

B C# B C#

Thought I heard ___ a young ___ girl ___ cry - in'.

Gtr. 2

B

Thought I heard ___

P.M. -----

C# B C#

a young girl cry in'

P.M. -----

(4)

End Rhy. Fig. 1 F# Rhy. Fig. 2 E

You, you did not

*Vibrato bent note only.

B¹¹ C# B C# End Rhy. Fig. 2

hear no young girl cry in'. I'm sor - ry, but ya know ya did n't.

(11)

Interlude

F# Rhy. Fig. 3 E B¹¹ C#5 End Rhy. Fig. 3 (cont. in notation)

You did not hear no young man cry in'.

**Gtrs. 1 & 2
mf
w/ bar w/ bar

*Decrease vol. knob to 1/2 volume.
**Composite arrangement

w/ bar

9 9 11 2 4 4 6 6 (6)

Verse

C# B Gtr. 1 tacet F#

3. Now there is no more morn in'

w/ bar

4 4 6 4 6 4

C# B C# B F#

dew. Now there is no more morn in'

Gtr. 2
*f

*full vol.

C#

no more morn - in' dew. Be -

Gtr. 1: w/ Rhy. Fig. 2 (2 times, simile)

F# E B C#

cause, - be - cause, be - cause - what they've been say - in' all these years has - come true. -

F# E B

And you know, - on - ly you - know that, there's no - more morn -

Gtr. 1: w/ Rhy. Fig. 1 (simile)

C# B

in' dew. Now, - now there - is -

no more morn - in' dew.

C#

Peo - ple, you know ____ that there's no ____ more morn - in' dew. _____

[illegible]

C#
 Gtr. 1: w/ Rhy. Fig. 3 (simile)

F#
 E

years has come true, and it had to hap - pen. You know _____

tr

w/ bar

6 (9)

7 2

*Decrease vol. knob to 1/2 volume.

from Jeff Beck - *Truth*

You Shook Me

Words and Music by Willie Dixon and J.B. Lenoir

Intro

Moderately slow ♩ = 58

N.C.

Verse

*** F#7**

(Rod Stewart) 1. You know, you shook me, _____ yeah.

Gtr 1 (dist)

f w wah-wah

TAB

2 2 2 2 2 2 2 2 9 9 11 10 11

* Chord symbols reflect overall harmony

You shook me all _____ night long, _____ yes, you did. You know that you

9 9 11 10 (10) 11 (11) 2 2 2 2 2 2 1 2 5 2 4 2 5 2 5 2 (2+) 8 7 5

B7

shook me. _____ You shook me, ah, all _____ night

8 7 9 7 9 9 8 9 8 8 0

8 7 9 7 9 9 8 9 8 8 0

F#7

long. And the way that you

* Played behind the beat

C#7 B7

love me, ba - by, you know what you do? You mess up my head be - yond.

F#7 C#7 Verse F#7

Take this. 2. You know you love me

B7 F#7

just like a hur - ri - cane. You know you

grad bend fdbk

B7 F#7

love me _____ just like a hur - ri - cane, ah.

C#7 B7

And the way that you _____ love me, ba - by, you mess up my head _____ be - yond,

F#7

I'm so hap - py.

Outro
E5 C#7

Come on.

* + closed (toe down), ∅ open (toe up)

[illegible]

from Jeff Beck - *Truth*

Ol' Man River

from SHOW BOAT
 Lyrics by Oscar Hammerstein II
 Music by Jerome Kern

Intro

Slowly ♩ = 59 (♩ ♩)

*N.C.

(Organ, Bass & Drums)

8

Verse

**A

D6

A7

D6

(Rod Stewart) 1. Old Man Riv - er, _____

that Old Man Riv - er,

Gtr 1 (slight dist)

8

mf

T
A
B

*Not indicative of ensemble harmony

**Chord symbols reflect overall harmony

A7

D6

A

E/G#

F#m

E

he don't say noth - in'

but he must know some - thin'.

That _____

Old Man Riv - er,

Esus4

E

A

D6

A

E

he just keeps _____

roll - ing a - long. _____

2. He _____

Verse

A D6 A7 D6 A7 D6

— don't plant ta - ters, — and we all know he don't pick cot - ton. But them that plant 'em

A E/G# F#m E Esus4 E

are soon — for - got - ten. And Old Man Riv - er, — he just keeps —

A D6 A Bridge C#m G#sus4 G#

roll - ing a - long. Oh, yes, he does. You and me, we

C#m G#sus4 G# C#m G#sus4 G# C#m G#sus4 G#

sweat and toil. Our bod - ies are na - ked and racked with pain. Now lis - ten:

C#m G# C# G#sus4 G# C#m G#

Lift that barge, you'd bet-ter tote that bale. And if ya get a lit-tle drunk you'll

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Lift that barge, you'd bet-ter tote that bale. And if ya get a lit-tle drunk you'll". The guitar line is in treble clef with chords C#m, G#, C#, G#sus4, G#, C#m, and G#. The bass line is in bass clef with fret numbers 9, 9, 8, 9, 8, 9, 8.

Gtr 1 tacet

C#m Cm Bm E N.C.

rit

land in jail.

The second system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "land in jail.". The guitar line is in treble clef with chords C#m, Cm, Bm, E, and N.C. (Natural Chord). The bass line is in bass clef with fret numbers 9, 9, 8, 9, 8, 9, 8.

Verse

A tempo

A7 D6 A7 D6 A7 D6

3. I'm so wea-ry and sick of try-in'. I'm tired of liv-in',

The third system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "3. I'm so wea-ry and sick of try-in'. I'm tired of liv-in'". The guitar line is in treble clef with chords A7, D6, A7, D6, A7, and D6. The bass line is in bass clef with fret numbers 9, 9, 8, 9, 8, 9, 8.

Gtr 2 (dist)

pp *f*

**w slide

The fourth system of the musical score. The guitar line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "land in jail.". The guitar line is in treble clef with chords C#m, Cm, Bm, E, and N.C. (Natural Chord). The bass line is in bass clef with fret numbers 9, 9, 8, 9, 8, 9, 8.

*Notes sounded by lifting fret hand off of strings
 **on pinky or ring finger

Gtr 1

The fifth system of the musical score. The guitar line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "land in jail.". The guitar line is in treble clef with chords C#m, Cm, Bm, E, and N.C. (Natural Chord). The bass line is in bass clef with fret numbers 9, 9, 8, 9, 8, 9, 8.

A D6 E E7

but a - fraid of dy - in'. And that God darn old Riv - er he just keeps roll - in' a -

12/14 9 9 9 7/9 9 9 15/17

5 7 7 7 7 9 9 9 9 9 9

A D6 A E

long. Keep on roll - in' a - long.

17 17\15 17 15\13 14 14 14\16 14 14 14 14 14\16 17 17\16 17

5 7 7 7 7 9 9 9 9 9 9

Interlude

Gtr 2 tacet

*NC.

(Organ, Bass & Drums, next 6 meas.)

A

D6

Gtr 1

5

X X X 2 2 3 3 2 2

*Not indicative of ensemble harmony

Outro
Double-time feel (♩♩ = ♩)

A7 E A D6 A D6

Keep on roll - in' a - long. Old Man Riv-er, don't you stop your way.

Gtr 2

Gtr 1

*With the slide held to the strings, hammer down on the fret indicated with the 1st or 2nd finger of the first hand

Begin fade *Fade out*

A D6 A D6 A D6

Keep on — roll - in' from the North, the South, the East or West. You got - ta roll. —

P S

from Jeff Beck - *Truth*

Greensleeves

Arrangement by Rod Stewart and Jeff Beck

A

Moderately slow ♩ = 96

*Dm

Dm/C

Dm/B

Dm/B♭

Asus4

Gtr 1 (acous)

mf
w pick & fingers
w heavy reverb
let ring throughout

rit

TAB

*Chord symbols reflect implied harmony

B

A tempo

Dm

Gadd9

C

Am

Dm

E7

P.M
**T

**T Thumb on 6th string

Am

Am/G

Dm

Gadd9

C

T

Am

Dm

A9

Dm

Dsus2

rit

C

Slightly faster ♩ = 102

F/C

Em/B

Am

Dm

8 10 10 10 8 12 10 10 8 7 8 9 9 5 5 5 3 0 1 3 3

8 8 10 8 8 10 10 8 8 10 10

*Staccato lowest note only

E7

Am

Am/G

F/C

3 3 1 1 0 2 1 2 2 0 1 0 8 10 8 8 10 12 10 8 8 10 10

0 2 2 2 0 3 0 2 8 8 10 8 8 10 10

Em

Am

Dm

A9

Dsus2

8 7 8 9 5 5 3 0 1 0 3 2 0 2 3 0 2 3

7 9 7 5 5 7 0 2 3 5 0 0 2 3

D

Slower ♩ = 87

Dm

Gadd9

C

Am

Dm

0 3 0 1 1 3 5 3 7 5 3 1 0 1 1 3 0 1 3 3

0 0 2 3 4 7 5 3 0 1 2 2 0 2 2 3

E7

Am

Am/G

Dm

Gadd9

C

3 1 1 3 0 0 2 1 2 2 1 1 1 3 5 3 7 5 3 0 3 1 0 0

0 2 2 0 0 2 2 2 1 0 2 2 5 4 7 5 3 2 2 3

Am

Dm

A9

Free time

D

1 1 3 0 1 0 1 0 3 2 0 2 3 2 3 2 2 0 2 3 2 3 2 3 2 2

0 0 2 3 5 0 0 2 0 2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

rit

B7 F#7

grad release 1 2 rake |

(9) (9) 8 X 10 10 7 10 10 7

*Played as even eighth-notes

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 11 9 9 11

E7 B7

Lis - ten. 1. You can rock

rake | rake | rake | rake |

3 2 1 1 2

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 7 9 7 9

Verse B7

me, rock me all night long.

**Gtrs 1 & 2 loco mf

PM | PM |

5 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

**Composite arrangement

E7

Keep on rock - in' me, ba - by, _____ rock me all

B7

night long. 'Cause, you know what? When you rock me

E7

B7

my poor back ain't got a bone. 2. You can roll

Verse

B7

me just like they roll the wag - on wheel way down in

Gtr 1

PM |

PM |

1/4

1/4

1/4

Gtr 2

PM |

PM |

PM |

1/4

1/4

1/4

1/4

1/4

B7

the coun - try. Keep on roll - in' me, ba - by, roll me all night

PM |

PM |

PM |

PM |

1/4

1/4

1/4

1/4

1/4

Guitar Solo

B7

Measures 1-3 of the guitar solo for the B7 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first two measures feature a melodic line in the treble with a wavy line indicating a vibrato effect, and a bass line with a wavy line. The third measure continues the melodic line with a triplet of eighth notes. The bass line for measures 1-3 consists of a 7th fret barre, a 9th fret barre, and a 7th fret barre.

E7

Measures 4-6 of the guitar solo for the E7 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure features a melodic line in the treble with a wavy line indicating a vibrato effect, and a bass line with a wavy line. The second measure continues the melodic line with a triplet of eighth notes. The third measure continues the melodic line with a triplet of eighth notes. The bass line for measures 4-6 consists of a 7th fret barre, a 9th fret barre, and a 7th fret barre.

B7

F#7

Measures 7-9 of the guitar solo for the B7 and F#7 chords. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure features a melodic line in the treble with a wavy line indicating a vibrato effect, and a bass line with a wavy line. The second measure continues the melodic line with a triplet of eighth notes. The third measure continues the melodic line with a triplet of eighth notes. The bass line for measures 7-9 consists of a 7th fret barre, a 9th fret barre, and a 7th fret barre.

E7

B7

Allegretto

p

Allegretto

p

Allegretto

p

Allegretto

p

Allegretto

p

Oh!

Sva

E7

B7 *Sva* *loco* *Sva* 3 F#7

20 0 20 (20) 21 20 21 20 21 20 21 20 21 20 21 20 21 19 19 21 (19) 19 (21)

E7 B7

O - ver here. 3. Keep on

Sva *loco* *P S* *string noise*

w bar w bar

+1 2 +1 2

19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 22 22 X 22 22 22 22 22

19

7 7 9 7 9 7 7 (7) 9 7 7 11 11 11 11

B7

Keep on roll - in' me, ba - by, roll me

PM

PM

PM

10

B7

F#7

all night long. 'Cause you know what? When you shake, rat-tle and roll

P M |

P M |

P M |

P M |

*Sung as even eighth-notes

B7

B7

me, my old back ain't got a bone. So when you do it, keep on

P M |

P M |

P M |

P M |

Gtr 2 tacet
B7

Gtr 1

10 10
10 10

rake | rake | rake |

11 9 9 (9) 9

X

10 10 7 9
9 9 7 9

Musical score for the song "Hah, hah, keep roll - in' me, hon-ey, 'til my old back ain't got a". The score is written for guitar and includes a vocal line and a guitar accompaniment line.

Vocal Line:

- Lyrics: Hah, hah, keep roll - in' me, hon-ey, 'til my old back ain't got a
- Chords: F#7, E7
- Phrasing: The vocal line is divided into measures corresponding to the lyrics. The first measure is "Hah, hah," followed by "keep roll - in' me, hon-ey," then "'til my old back ain't got a".

Guitar Line:

- Chords: F#7, E7
- Phrasing: The guitar line features a series of chords and melodic lines. The first measure is "Hah, hah," followed by "keep roll - in' me, hon-ey," then "'til my old back ain't got a".
- Technique: The guitar line includes a series of chords and melodic lines. The first measure is "Hah, hah," followed by "keep roll - in' me, hon-ey," then "'til my old back ain't got a".

Chorus

B7 F#7 B7

bone. O - ver there!

Gtr 1

f

1 hold bend w bar

10 7 10 10 7 10 9 10 9 10 9 (9)

Gtr 2

mp

7 7 7 7 9 7

Rock - in' me, ba - by. Rock - in' me, ba - by.

w bar

1 hold bend

9 10 9 10 9 (9) 7

7 9 7 7

E7

Rock me, hon-ey. Rock - in' me, ba - by.

Whoa, I don't mind which way that you... Come on, hon - ey, keep on

Chorus

B7

rock - in' me, ba - by. Rock - in' me, ba - by.

1 hold bend w bar

PM | 3 PM | 3 PM |

7 7 (7) 9 7 9 7 9 7 7 9 7 7 9

E7

Keep on rock - in' me, ba - by. You know you bet - ter

10 1 9 9 9 12 1 9 10

PM | let ring | 20

7 7 9 (9) 7 6 20

from Jeff Beck - *The Best of Beck*

Beck's Bolero

By Jimmy Page

A

Moderately ♩ = 135

A

Gtr 2 (elec)

5va

mp
w slight dist

15 15 14

T
A
B

Gtr 3 (elec)

f
w dist

12 12 11

T
A
B

*Gtr 1

Rhy. Fig. 1

mf

3 3 3 3 3

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Two gtrs (elec w clean tone & 12-str acous) arr for one

Copyright © 1967 PALL MALL MUSIC LTD.

Copyright Renewed

All Rights Controlled and Administered in the United States and Canada by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.

All Rights Reserved Used by Permission

[illegible]

B

Gtr 1 w Rhy Fig 1
Gtr 2 tacet

A
Riff A

C/A

Gtr 3

Dadd9/A

A

G6/A

A

G6/A

End Riff A

Gtr 3

Gtr 4 (elec)

mf

*w dist & delay
w slide
steady gliss

*Delay set for quarter-note
regeneration w 1 repeat

C

Gtr 1 w Rhy Fig 1
Gtr 3 tacet

A

C/A

Gtr 4

let ring

Dadd9/A

(12) 12 12 20 19 19 19 20 19

A G6/A A G6/A

19 17 17 15 17 19 15 17 19 15 17 19

D

Gtr 1 w Rhy Fig 1

A C/A

steady gliss *steady gliss* *steady gliss* *steady gliss*

19 10 5 0 16 12 5 2 17

Gtr 3

f

14 (14) 12 12 11 12 (12) X X 14 (14) 12

Dadd9/A A

steady gliss

14 (14) 14 12 14 11 5 14 (14) 12 13 (13) (13)

G6/A A G6/A

steady gliss

E

Gtr 1 w Rhy Fig 1 (1st 9 meas)
Gtr 3 w Ruff A

A C/A

Gtr 4

mp
w out slide

Dadd9/A

A G6/A A

Delivered by www.guitarinstructor.com 2891857

3 3

9
 7
 0

A

C/A

[illegible]

Gtr 3

f

7 0

12 12 11 12

14 14 12

A

G6/A A G6/A

H A G6/A A Gtr 4 tacet G6/A

Gtr 3

*fdbk

Pitch G

*Microphonic fdbk, not caused by string vibration (next 9 meas)

Rhy. Fig. 2 End Rhy. Fig. 2

from Jeff Beck - *Truth*

Blues Deluxe

Words and Music by Rod Stewart and Jeff Beck

Intro
Slowly ♩. = 45

N.C. ***G7 F7/A C7 F7 C7 G7

*Gtr 1 (dist.)
**
(Piano)

f rake *mf* P.M.

TAB

*Set vol knob at 1 2 volume
**Recording sounds 1 4 step flat.
***Chord symbols reflect basic harmony

Verse

C7 F7

Rod Stewart: 1. I don't know much a - bout love, peo - ple, but I sure

p let ring

TAB

C7

think I've got it bad. Ha, ha, — yeah.

mf *f*

TAB

F7

I don't know too much a - bout love, peo - ple, but I

p *mf*

let ring | let ring | steady gliss

8 8 7 8 8 8

C7

sure think I've got it bad.

p *mf*

11 10 9 8 10 9 8 (8)

| Played behind the beat

G7

F7

Some peo - ple say love is just a gam - ble. But what - ev - er it is, it's a - bout

p *mf*

P M let ring |

7 10 10 10 (10) 9 8 10 8 10

C7

F7

C7

G7

to drive poor me mad. Yes, it is.

mf *p* *mf* *mp*

8 9 9 10 9 8 7 7 6 (6) 5 7 5 5 4 3

Verse

C7

F7

2. I sit here in my lone - ly room, tears flow - in'

p *f* *p* P M

w pick & fingers | w pick

[Sung behind the beat]

C7

all down my eyes. C' - mon babe.

mp *mf*

F7

As I sit here, sit here, sit here in my lone - ly room, ah,

p *mf*

C7

you know the tears flow - in' all down my God dam eyes.

mf

Oh, yeah.

PM rake |

9 10 10 x x 8 10 9 1.2 (9) 1.2 8 10 8 9 8 10 13 (13) (13) 11

mp

G7 F7

I won-der how you could treat me so low-down and dir-ty. Ha, ha. You know what? Your heart

Sva *loco*

mf

12 13 (13) (13) (13) 13 18

8 8 8

C7 F7 C7 G7

must be made out of i-ron. And it ain't no lie. C'-mon ba-by.

tr

5 8 8/10 8 3 (5) 3 (5) 4 13

Piano Solo

C7 F7 C7

p *mf* *p* *mf*

grad bend

10 10 10 8 8 8 8 10 8 8 11 10 8

9 9 10 8 8 8 9 8 8 9

10 10 10 8 8 8 11 10 8 9

**T = Thumb on 6th string

[illegible]

F7 C7 F7

mp *p* *P M* *P M*

8 10 11 10 8 10 8 9 10 8 9 8 10 11 10 8 12 10 8 11 10 8 10 9 8 7 10 9 8 7 10 9 8 7

C7 F7

P M let ring T let ring p mp

C7

No, no, no. Ow!

mf P M w fingers w pick

† Played ahead of the beat †† Sung behind the beat

G7 F7 C7 F7

Oh, yeah.

let ring mp mf

Guitar Solo

C7 G7 C7

mp f rake

*Full vol

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4, then a half note F#4, and then a half note E4. The melody continues with a quarter note D4, then a quarter note C4, and then a quarter note B3. The system ends with a quarter rest. The key signature has one flat (B-flat), and the time signature is 4/4.

The image shows a musical score for the piece "The Wind" by John Williams. It is a piano solo, and the guitar accompaniment is in G major, 4/4 time. The piano part is in G major, 4/4 time. The score includes a key signature change from G major to E major for the guitar part. The piano part is written on a single staff, and the guitar part is written on a single staff. The score includes a key signature change from G major to E major for the guitar part. The piano part is written on a single staff, and the guitar part is written on a single staff. The score includes a key signature change from G major to E major for the guitar part.

The image displays a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line in treble clef and a simplified piano accompaniment in bass clef. The vocal line includes various musical notations such as notes, rests, and fingerings. The piano part is a simplified version of the original, using numbers 1-5 for fingerings and 8-11 for octaves. The score is presented in a single system, with the vocal line and piano part aligned horizontally. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The piano part starts with a bass clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and fingerings. The vocal line includes various musical notations such as notes, rests, and fingerings. The piano part includes various musical notations such as notes, rests, and fingerings.

C7

The image shows a musical score for the piece 'Sva' by John Cage. The score is written for a piano and a prepared piano. The top staff is a treble clef staff with notes and rests. The bottom staff is a lower staff with fingerings and dynamics. The piece is marked 'Sva' and 'loco'. The score includes a treble clef staff with notes and rests, and a lower staff with fingerings and dynamics. The piece is marked 'Sva' and 'loco'.

Musical score for the piece "O - ver here." The score is written for guitar and includes a vocal line. The guitar part features a complex arrangement of chords and melodic lines, including a section with a "grad release" and a "let ring" instruction. The vocal line is marked with "O - ver here." and includes a note with a star symbol. The score is divided into measures by bar lines, and the guitar part includes a fretboard diagram at the bottom.

C7

I could sit down and cry. Ha, ha, ha. Yeah, I do. Dig this.

mp *mf*

PM |

1 2 1 2

5 6/8 8/11 11/11/13 13/15 (15)

10 12 15

F7

You know some - time I get so wor - ried,

mp *mf*

peo - ple, you know, — and on - ly you know

f *p s*

C7

I could sit down and cry. — And it ain't no lie. Be - cause,

*

*Full vol

Outro
Free time

G7

F7

I don't know too much a - bout love, peo - ple, but I, —

** ***

**Decrease vol knob to 1 4 volume
***Vol swell

but I, _____ ow, _____ sure think I've got it bad. _____

steady gliss

w bar

PM

*Decrease vol knob to 3 4 volume

let ring | let ring | PM PM PM PM

PM 3rd string only

Db7

PM PM PM

mp

**Vol swell
Full vol

C7

f

T

F Bb

black cat crossed my trail. I ain't su-per-sti - tious,

15 $\begin{smallmatrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{smallmatrix}$ $\begin{smallmatrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{smallmatrix}$ $\begin{smallmatrix} 13 & 15 \\ 13 & 15 \\ 13 & 15 \end{smallmatrix}$ $\begin{smallmatrix} 15 \\ 15 \\ 15 \end{smallmatrix}$ 13 15

PM
T T I

1 0 3 1 $\overset{1/4}{\curvearrowright}$ 3 1 3 3 3 3 1 0 3 1 $\overset{1/4}{\curvearrowright}$ 3 1 3

F C

but a black cat crossed my trail. Bad luck ain't got me so far,

15 X $\begin{smallmatrix} 11 \backslash 10 & 10 \\ & 10 \end{smallmatrix}$ $\begin{smallmatrix} 11 \backslash 10 & 10 & (10) \backslash \\ & 10 & \end{smallmatrix}$

T T I PM

1 0 3 1 $\overset{1/4}{\curvearrowright}$ 3 1 3 3 3 3 3 5 3 (3) 5 5 3 5

*Sung as even eight notes

Verse

Bb F7 Bb

and I won't let it stop me now. 2. The dogs be - gin to bark, ah,

P M T

F7 Bb

all o-ver my neigh - bor - hood, and that ain't all. Dogs be - gin to bark, ah,

w o slide

P M T

F7

C

all o-ver my neigh - bor - hood. Mm, mm. This is a mean - old world to live in

w slide

13 12

1 0 3 1 3 1 3

PM
T

10 10
8 8
10 10
8 8

3 3

2 5 3 5 3 5

Interlude

Bb F7 Bb

and I can't face it all by my - self, at all.

13

X 13 10 10

13 13 10 10 15 15

14/15 14/15

10 10
8 8
10 10
8 8

3 3

3 3 3 3

1 1 1 1

F Bb

let ring

15 (15) 15

14 14 (14)

PM

10 12 13 10 (10) 15 14/15 14/15

10 12 13 10 (10) 15 14/15 14/15

3 3 3 3

3 3 3 3

1 1 1 1

F C7#9

steady
ghss

w o slide
T

1.2

w/ slide

Bb F Verse Bb

3. And, dogs be - gin to bark, ah,

F7 Bb

all o-ver my neigh - bor - hood. The dogs be - gin to bark, ah,

PM
T

F C

all o-ver my neigh-bor-hood. I got a feel-in' a-bout the fu-ture

PM
T

Bb F7 Bb Interlude

and it ain't too good, I know that. I know,

PM
T

F7

Bb

I know, I know - a.

8va

loco

*Hypothetical fret location

steady gliss.

13 10 (10)

11 13 10 (10)

Verse

Bb

F

4. Ain't su-per - sti - tious,

w o slide

p

f

F Bb

but a black cat crossed my trail, I said so many time before. Ain't superstitious,

w slide

T

F C

a black cat crossed my trail, ah. Bad luck ain't got me so far

P.M. T P.M. I

*Sung as even eight notes

Outro

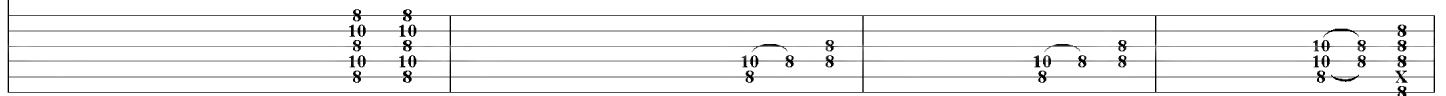
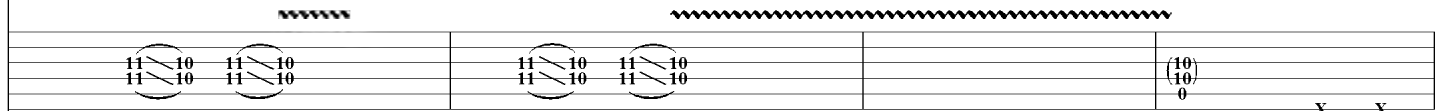
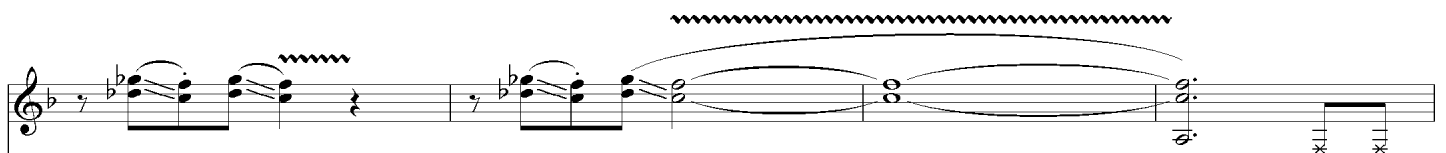
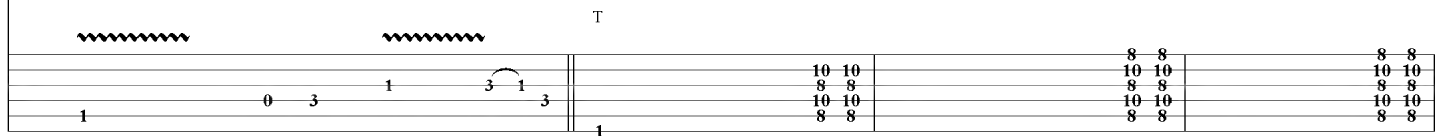
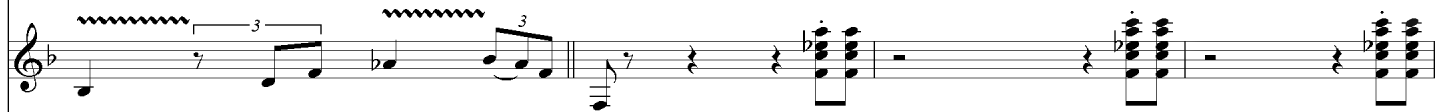
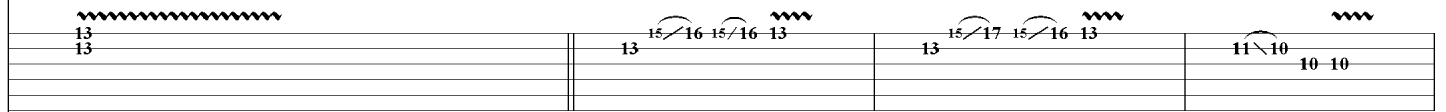
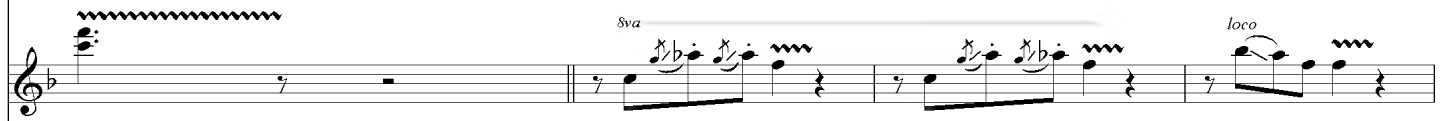
Bb

F7

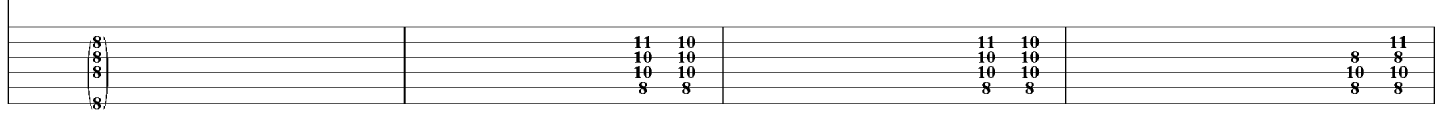
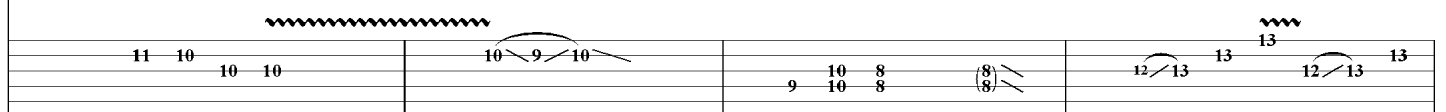


and you know I ain't gon - na let it stop me now.

C' - mon.



*Back vol down 1 2 way



**Full vol

T
P.M.

T

P.M. - - |

w/ pick 1/4

10 10 13 10 10 3 1

Free time

Gtr. 2 tacet

w/ pick

1/4 1 1/2

(1) 3 X 0 X X 3 1 1 3 1 1 1 3 6 1/2

fdbk.

Pitch: A Pitch: C

6 2 3 (3) (3) 3 (3) (3)

N.C.

F

*Gtr. 1 tacet (Drums) 21 sec.

Gtr. 2

let ring

w/ bar

10 10 8 10 10 8 10 10 8 (10) 10 10 8 8

Gtr. 1

*w/ random microphonic fdbk., not caused by string vibration.

SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

I AIN'T SUPERSTITIOUS